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REPORT OF THE COMMITTEE ON  
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ART EDUCATION  
IN LONDON

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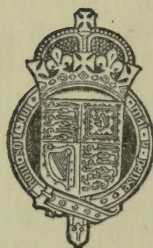
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\* Mr. Eaton resigned from the Committee on his retirement from the public service in February, 1936.

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# *Committee on Advanced Art Education in London*

## REPORT

To THE RIGHT HONOURABLE OLIVER STANLEY, M.C., M.P.,  
PRESIDENT OF THE BOARD OF EDUCATION

### *I. Preliminary*

1. We were appointed in May of last year to advise your predecessor on the organisation of advanced Art teaching in London, our terms of reference being as follows :—

“ To consider and advise, how far the provision in London for the teaching of Fine and Applied Art on the highest plane would be advanced by a closer correlation of the work and the organisation of the Royal College of Art with that of other institutions of similar standing in London, as to the measures necessary to secure any closer correlation which may be found to be desirable and practicable, and as to the character of any new buildings which may be required.”

It did not appear to us to be possible to implement this reference without a full consideration of the organisation and functions of the Royal College itself and the following report accordingly includes recommendations on this matter as well as on those specifically remitted to us.

2. We have had the advantage of frequent consultation with the Council for Art and Industry, who have not only discussed with us in person matters of common interest to both bodies, but have supplied us with full information on the industrial side of our enquiry. Our best thanks are due to the Council and particularly the Chairman, Mr. Frank Pick, for their invaluable assistance.

3. Thanks to the information provided by the Council it has not been necessary for us to hear evidence from manufacturers and we have in the main confined our witnesses to representatives of the institutions with which we had to deal and of the teaching and artistic professions. We have, however, taken evidence from representatives of the advertising industry, which has hitherto remained outside the scope of the Council's enquiries.



A list of witnesses will be found in Appendix I and to all of these we tender our most grateful thanks. A special tribute must be paid to Mr. P. H. Jowett, formerly Head of the Central School of Arts and Crafts and now Principal of the Royal College of Art, who has attended many of our meetings and placed his great abilities and unique experience ungrudgingly at our disposal.

4. For lack of a better nomenclature we have been obliged throughout this report to make use of the conventional terms "Fine Art" and "Applied Art" to indicate the broad distinction between the art of the painter and sculptor on the one hand and that of the designer, the decorator and the craftsman on the other, though we realise that Art is in fact one and indivisible and that there is no true line of demarcation between the two. Applied Art again falls into three broad divisions, to which we refer under the conventional labels of "Industrial Art", indicating the art of the designer for manufacture, "Commercial Art" (a truly unfortunate phrase) meaning art in its application to the advertisement and display of goods, and "Handicraft" which is the actual making by the artist of objects designed by himself.

## *II. The Committee's Appointment*

5. There were three principal factors leading up to the appointment of the Committee.

(i) For some years there had been on foot a strong movement for the improvement of the training of industrial designers in this country. The subject had been discussed at length by the Board of Education with the Industrial Art Committee of the Federation of British Industries, and the Design and Industries Association, both of which bodies urged the reconstitution of the Royal College as a sort of University of Design.

(ii) An intimation had been received from the London County Council that that body might be willing to hand over the Central School of Arts and Crafts to form part of the national provision for advanced Art education. The School had achieved a remarkable measure of success in training designers and craftsmen of the highest grade and it was thought that possibly some form of amalgamation with the Royal College might be mutually advantageous.

(iii) The removal of the College from its present inadequate and unsatisfactory buildings which had been decided on before the war, but had since been in abeyance owing to the economic situation, had at last become a practicable proposition.



It was also felt that the impending change in the headship of the College due to the retirement of Sir William Rothenstein would afford a suitable occasion for reviewing the policy and scope of the College.

### *III. Institutions within the Committee's Purview*

6. We were advised that our terms of reference did not extend to the Schools of Architecture, which from their character do not lend themselves to any close correlation with other Art schools. It is true that the Royal College contains a department of Architecture, but this is of a subsidiary character, providing an auxiliary course for students in the other departments. Of the other institutions our concern was solely with those whose work reaches in whole or in part what may be called University standard and the only ones that we have felt called upon to consider apart from the Royal College itself are—

- (1) The Slade School.
- (2) The Royal Academy Schools.
- (3) The Courtauld Institute.
- (4) The Central School of Arts and Crafts.

#### 7. THE ROYAL COLLEGE OF ART

The College is directly maintained and managed by the Board of Education, being in fact the only educational institution which is in this position. It has passed through many phases since its foundation in 1837 as a School of Design and has been the subject of numerous Committees of Enquiry, the latest of which was the Departmental Committee of 1912. A memorandum attached to the Report of that Committee gives a detailed history of the College down to 1900, the later developments being dealt with in the Report itself. A summary of this memorandum is given in Appendix II.

The Report gives a description of the organisation of the College, which does not differ essentially from that of the present day, deals with the part which a Central College of Art ought to play in the national system of education, discusses the reasons for the failure of the College to influence manufacturers or to interest them in its products and proposes a reorganisation of Art education in general which should place the Royal College of Art at the apex of a system of provincial schools and colleges.



The College was originally founded with the object of encouraging the study of Art in relation to industry and manufacture, but throughout its history this purpose has tended to be deflected by the superior attractions of Fine Art. In the '50's the growing demand for art teachers led to the college assuming for many years the training of such teachers as its principal function. The present buildings date from 1863, the title of "Royal College of Art" from 1897 and the existing organisation with some modifications from 1901.

The main recommendation of the 1912 Committee was that the training of designers should be specialised and undertaken by provincial colleges and that the relation of the Royal College of Art to such colleges should be that of a school of advanced studies only, providing courses of one or two years' duration adapted to the individual needs of its scholars.

Further developments were prevented by the war, and by 1920 the College had become largely a Training College for teachers of Art. With the appointment of Mr. William Rothenstein (as he then was) as Principal a great change took place. His personality and reputation as an artist attracted students in increasing numbers and from a wider field, and in a short time the membership had doubled, a striking feature being the great increase in the number of fee-payers.

The College now stands in the front rank of Institutions for the advanced study of Art. For a variety of reasons, not the least being the inadequacy of the accommodation and equipment of the School of Design, it is on the Fine Art side that its development has been most marked in recent years, the very considerable number of Rome Scholarships won by its students testifying to its success in this sphere. The numbers attending the School of Design have increased in even greater proportions, but while the School has afforded a good training in certain crafts, the defects in its equipment have militated against its success in training designers for industry.

The College comprises four main schools, viz: Design, Engraving, Drawing and Painting and Sculpture. There is also a School of Architecture which, as already indicated, provides an auxiliary course for the other schools. In addition facilities are provided for the study of Writing and Illumination and the crafts of Stained Glass, Pottery, Embroidery, Furniture Decoration and Metalwork and Enamelling.

Students are admitted between the ages of 18 and 30 and are subject to a severe entrance test. The normal course leading up to a Diploma covers three years, and there are in addition post-



Diploma courses of various kinds, including one for intending teachers.

The fees are 30 guineas a year but these are only paid by some 200 out of about 400 students, the rest being in receipt of scholarships or exhibitions awarded by the Board of Education and the Local Education Authorities, which exempt them from or cover the payment of fees.

The great majority of the students come to the College with the intention of making a living by their art. Former pupils are to be found in considerable numbers not only among the practitioners of the Fine Arts, but in many branches of industry and commerce which require artistic qualifications, while a large number enter the teaching profession.

Some statistics of the composition of the College are given in Appendix III.

The College is staffed by a full-time Principal with part-time professors and assistants, many of whom are artists of high distinction.

Nothing is said here about the College buildings and equipment, the inadequacy of which is admitted on all hands. We shall deal with these matters when we come to consider the future organisation of the College.

8. The other institutions within our purview can be dealt with more briefly.

## THE SLADE SCHOOL

This is the Fine Art Department of University College, a constituent College of the University of London. It numbers between 250 and 300 students, two-thirds of whom attend full-time, but not more than 70 or 80 of these study for the University Diploma in Fine Art. Many of the part-time students are already engaged in some artistic occupation.

The primary purpose of the School is the teaching of drawing and painting, in which the standard and tradition are extremely high. Design is in the main studied as a subsidiary, and there are few facilities for practical instruction in materials and processes.

The majority of the students are women and amateurs, in the sense that they do not look to the practice of art for making a living. The proportion of professional students is, however, on the increase, and, as is well known, a large number of the most famous British painters and sculptors of the past 50 years have been trained there.

## 9. THE ROYAL ACADEMY SCHOOLS

These form an integral part of the Royal Academy and date from the foundation of that institution by King George III in 1768. Indeed the primary purpose of the Academy was the establishment of a well-regulated school, in which art students should be trained free of charge. The instruction was to be given by members of the Academy and the cost defrayed out of the proceeds of the annual exhibition. The whole Academy was to be governed by the members and to be responsible only to the Sovereign. These conditions remain unaltered to the present day.

The principal schools are those of Drawing and Painting and of Sculpture, which provide full-time day courses. The Architectural School provides an evening course only and is intended for students who have already entered on the profession. The schools comprise about 90 students of Painting and Sculpture and 45 of Architecture. There is no restriction on the minimum age of admission and some students enter as early as 15 or 16. The full course lasts five years and the majority of students stay for the whole of it.

## 10. THE COURTAULD INSTITUTE

The Institute has been but recently founded and has not yet reached its full development. It is a department of London University and the majority of the students work for a University degree or diploma. Some of them are engaged in independent research. The function of the Institute is to provide a centre for research and teaching in the History of Art, including the crafts. It maintains a comprehensive library of (1) books and periodicals, (2) photographs and reproductions, and (3) lantern slides; the items in categories (2) and (3) being largely produced in the Photographic Department of the Institute itself. There is also a fully equipped Scientific Department in which research is carried on into matters affecting the physical constitution and preservation of works of art.

The Institute comprises about 60 full-time students, but facilities are also given to students from other institutions to attend its lectures and use its resources.

## 11. THE CENTRAL SCHOOL OF ARTS AND CRAFTS

This is a large and highly successful institution maintained by the London County Council for the advanced teaching of Applied Art. It is housed in a building specially designed for it in Southampton Row, but it has greatly outgrown its accommodation, and



its extension into the adjoining premises at present occupied by the Institute of Education is in contemplation. The School comprises about 1800 students, of whom some two-thirds attend in the evening only. Of the day students about half are in full-time attendance. The School is mainly recruited from selected and advanced students of the other Art schools of London, but it also attracts considerable numbers from other parts of the country and from overseas. It maintains certain junior departments, but these are of course outside our purview.

All the important branches of Applied Art are taught in the School; the staff consists almost entirely of practising artists and craftsmen, specially selected for their eminence in their respective spheres, and a very high standard is attained.

There is no specified course and no diploma is awarded. Each student has a course of study laid down for him and this he is expected to follow and does follow.

Information regarding the after-careers of students is incomplete, but the majority of them appear to be engaged in artistic employment, considerable numbers attaining high distinction in their professions.

#### *IV. Industry and the Designer*

12. While by our terms of reference we are required to consider the teaching both of Fine Art and Applied Art, it is to the latter that our deliberations have been in the main directed. It is clear that, apart from certain deficiencies of accommodation, the existing schools provide ample facilities for the advanced study of Fine Art, and, while we are concerned to see that nothing should be done to impair those facilities, we have not felt called upon to consider them except in their bearing on the teaching of Applied Art.

13. From this point of view, notwithstanding the success and prestige which it has achieved in various directions, it is impossible to feel that all is well with the Royal College. It is not merely that the accommodation and equipment are inadequate, but that the students are tending more and more to take up the teaching rather than the practice of Art as their work in life. Indeed the Principal informs us that of those who entered the College at the beginning of the current session no less than 80 per cent. had expressed their intention of becoming teachers of Art, as they saw no prospects of making a reasonable competence in any other artistic field.

It is undoubtedly true that there has, in the past, been no demand from industry for any large number of full-time creative designers. Both British manufacturers and the British public are, in the main, conservative, and the demand for original design has been small. Moreover, there is a very large proportion of small firms in most of the industries concerned, which could not provide a creative designer with whole-time employment in designing alone. Such firms live by the adaptation of traditional patterns, and of ideas and designs which they pick up from outside sources. In these circumstances, the design rooms of industrial firms have been for the most part manned with skilled adapters and craftsmen who have little opportunity of original work. The relatively small demand for fresh designs was, under the fiscal conditions formerly existing, largely supplied by imported products, and this was particularly true of the trades connected with women's dress, where the long established domination of Paris and, to a lesser degree, Vienna, in matters of fashion led to a large importation of both fabrics and designs from the Continent. At the same time many of the industries concerned enjoyed a large export trade for their traditional products and there was, therefore, little incentive to strike out on fresh lines, since considerable financial outlay and considerable risk was involved in launching new designs on markets which showed little disposition to demand them.

These factors tended to keep production on conservative lines and industry was apt to regard the Art schools mainly as institutions for providing part-time instruction for its young employees who were mostly recruited from elementary schools, and to some extent in recent years, from junior art departments. As a result, there was a lack of progressive co-operation between industry and the Art schools due, in part, to the failure of industry to realise the help which the schools could render in the production of the creative designer. This was particularly true in relation to the Royal College, owing among other causes to its inadequate technical equipment, and to the fact that, as regards many established London industries, there existed in the Central School and elsewhere institutions catering directly for their requirements, particularly in the provision of evening classes.

The Council for Art and Industry have expressed to us the opinion that the absence of contact and co-operation between the College and industry has among other causes led to a certain lack of realism in the training provided for students of design and to a failure in consequence to equip them with the understanding of industrial requirements which might render them of greater value to industry and more readily acceptable to industrialists. They



feel that industry in general distrusts what it terms "the Art school product" and that this distrust will continue unless and until steps are taken to give the Art schools (including the Royal College of Art) which desire to serve industry a new character and a new outlook.

It is fair to add that, so far as our information goes, there are many centres in which the industries and the schools work closely together and a number of industrialists express appreciation of the training given in the Art schools.

The fact remains, however, that up to the present the demands of manufacturing industry for highly-trained creative designers have been small, and that few of those entering industry as designers have had any prospect of earning more than the salary of a routine worker. In the sphere of Commercial Art the prospects have been much more favourable and a capable artist has a good chance of earning a reasonable competence either as a free-lance or as an employee in a studio.

14. If this state of affairs were likely to persist there would be little object in endeavouring, at considerable expense, to reconstitute the Royal College and to recall it to its original purpose of providing a national college for the study of Art in its relation to industry and manufacture.

Fortunately signs are not wanting that the attitude of indifference to artistic considerations on the part of both manufacturers and public is undergoing a change. The appointment by the Government of a Council for Art and Industry, the activities of the Industrial Art Committee of the Federation of British Industries, and of the Design and Industries Association, the devotion to Industrial Art of the Winter Exhibition of the Royal Academy in 1935, and the recent highly successful "Exhibition of Every-day Things" organised by the Royal Institute of British Architects are all signs of an awakening interest in the artistic side of production. The public are beginning to ask why it is necessary to go abroad for new and more beautiful objects and whether they could not equally well be produced by native talent. Note has been taken of the success that has attended the enterprise of the Swedish glass industry in revolutionising the design of its products. Some of our leading industrialists are employing artists of distinction to design for them, others are encouraging art students to come into their works and study their processes.

All this marks the beginning of a movement which, if stimulated and fostered by appropriate means should lead to an improvement in public taste, to increased demands and to an appreciation on the

part of industry generally of the importance of design. Once industry is satisfied that there is a public demand for new and improved designs, it will not be slow to employ and to remunerate adequately artists capable of producing them.

15. For the supply of such artists industrialists will look to the Art schools and especially to the Royal College, as the national institution for the most advanced study of Art in all its forms. To play its part the College will require considerable improvement and reorganisation, not merely in buildings and equipment, but in its teaching methods and its relations with industry. The Council for Art and Industry who have examined the problem from the industrial standpoint have made suggestions to us, to be described later, for the immediate establishment on a small scale of industrial contacts; they have undertaken to do all they can to stimulate the interest of manufacturers in the work of the College and have assured us of their belief that it is only a question of time before the importance to industry of the trained designer becomes generally recognised. Moreover apart from the sphere of purely Industrial Art, there are other forms of Applied Art in which there is a steady demand for highly skilled practitioners of the type that the College should be in a position to supply. We therefore put forward as our first and most important recommendation that a new orientation should be given to the Royal College and that it should take the advanced study of all forms of Applied Art for its primary purpose.

As a result of the Board of Education Circular of 1933 a reorganisation of the provincial Art schools is being carried out with the object of developing the existing schools in the principal industrial centres into regional Art colleges catering especially for the main industries of the locality. This policy should greatly improve local co-operation between industry and the schools and should raise the standard of the students leaving the schools from the point of view of Industrial Design. These developments should make it easier for the Royal College to carry out the objects which we have outlined.

## *V. Correlation*

16. Before dealing in detail with the reorganisation of the Royal College, we must consider the question specifically referred to us, of the relations between the various Schools described in Chapter III. At the time of our appointment various schemes for the drastic reorganisation of advanced Art education in London had been adumbrated. It had been suggested that Fine Art might be



omitted altogether from the curriculum of the Royal College, and its teaching concentrated in the Slade and the Royal Academy Schools, to which College students might resort for such Fine Art teaching as they required; that, stripped of its lower-grade work, the Central School might be amalgamated with, or even supersede, the Royal College as the National Institution for the advanced study of Applied Art.

We are, however, satisfied that, subject to certain proposals which we shall make later, no organic change in the relations of the Schools within our purview is either necessary or desirable. In the first place we are convinced that the discontinuance of Fine Art teaching at the Royal College would be a retrograde step. The creative designer must be a finished artist and drawing, painting and sculpture are the backbone of an artistic education. The student would accordingly be obliged to take these subjects elsewhere, an arrangement involving not merely a waste of time but a break in the rhythm and continuity of his studies which it is most desirable to avoid. Apart from this, the presence in the College of a body of persons studying Fine Art for its own sake and with the intention of becoming painters or sculptors cannot fail to exercise a broadening and educative influence upon the students of design, especially those who have already spent some years in industry, while the Fine Art student has much to learn from daily intercourse and exchange of ideas with his fellow-students on the Applied Art side. We think therefore that if the College is to fulfil the rôle in the Art education of the country which we contemplate for it, it should make provision on an equal plane, though not necessarily to an equal extent, for the study of Art in both its aspects. It is, however, very important that the attractions of the Fine Arts should not again be allowed to divert the College from its primary function.

17. Other facilities for the advanced study of Fine Art will of course continue to be required. These are admirably provided by the Slade and Royal Academy Schools and we see no reason for any change in their constitution or functions. The Slade in particular with its high traditions and vigorous life must clearly continue to be carried on as an independent institution. The Royal Academy Schools are much smaller, but their long and honourable history, their constitution by Royal Authority and the fact that they charge no fees give them a very special position in which we do not recommend any change.

18. On the Applied Art side, however, there is clearly room for a readjustment of functions between the Royal College and the Central School of Arts and Crafts. The latter with its great

reputation and the excellence of its teaching attracts students from a wide area, including many from abroad, and in its highest branches performs work more appropriate to a national than to a local institution. It was this consideration that led to the proposal already mentioned that the Central School might be turned into a national institution for the advanced teaching of Applied Art, either in conjunction with or in substitution for the Royal College. We have given very careful consideration to this proposal, but on the whole we do not feel able to recommend its adoption. The buildings of the Central School are cramped and even with the contemplated extension into the adjoining premises referred to in paragraph 11 would not be adequate to house a College of the scope and character that we have in mind. Its situation at one of the busiest points in London is extremely noisy. Further it is by no means clear that, if the Central School were handed over for national purposes, the County Council would be able to find room in the existing London Art schools for the large numbers of part-time day and evening students that attend it at present, or to make use of one of their other institutions to fulfil the function of a central Art school for London. It is quite likely therefore that if the Central School ceased to be available for local purposes, the Council would find themselves faced at no distant date with the necessity of building a new school to take its place.

19. For these reasons we do not recommend that any organic change should be made in the status and functions of the Central School. There are, however, certain subjects in which the School has attained a special pre-eminence and to the students of which it can offer advantages that could not be obtained anywhere else. We refer more particularly to silver-smithing and printing. These are both London industries with which the School is closely in touch and in which many of its part-time students are actually employed. To the student of these subjects therefore there are available at the Central School an accumulated experience of trade conditions and processes, and opportunities for contact with those already working in the industry, which are of the greatest value and which he could not obtain at the Royal College. We recommend therefore that arrangements should be made whereby students of printing and silver-smithing at the Royal College should take some practical courses at the Central School. It has been suggested to us that some of the other London Art schools may also possess special advantages in certain subjects and the Principal should consider whether similar arrangements could profitably be made elsewhere. In a previous paragraph we referred to the dislocation and loss of time involved in a student's regularly



taking different parts of his course at different institutions. We are, however, satisfied that in such special cases as these the disadvantages of the plan are more than compensated by the benefits to be derived from it.

We realise that such arrangements are dependent for their satisfactory working not merely on the harmonious co-operation of the heads of the institutions concerned, but on the goodwill of the County Council. We are assured, however, by those of our colleagues who are members of that body that there need be no apprehensions on that score.

We may add at this point that when the regional colleges to which we have referred in paragraph 15 come into being we look forward to some similar co-operation between them and the Royal College.

20. As regards the remaining institution which we have to consider, the Courtauld Institute, it is clear that courses in the History and Appreciation of Art may be of the greatest value in the training of the artist. Either, therefore, facilities for attending these courses ought to be available in suitable cases for students of the Royal College, or, preferably, as our colleague the head of the Institute himself suggests, such courses should be given by members of the staff of the Institute in the College itself.

21. Apart from the definite arrangements recommended in the preceding paragraphs, the possibilities of further co-operation between the five institutions should be explored by their heads. A scheme was recently instituted whereby the principals meet from time to time to discuss matters of common interest and we hope that this admirable plan will be continued. It has already borne fruit in an arrangement whereby selected students at any of the institutions can be admitted free of charge to appropriate classes or lectures at any of the others, and doubtless other avenues of possible co-operation will reveal themselves in course of time.

## *VI. The New Royal College*

22. We now proceed to outline the major changes in structure, equipment and curriculum that we think are necessary to reconstitute the College, leaving questions of building and accommodation to be dealt with in a later chapter. As regards Fine Art, little change beyond one of emphasis is required. In that sphere the College already occupies a leading position in the country, and, while the student of Fine Art will of course share in the improvements that we shall propose for the College as a whole, there is

little to criticise from the educational point of view in the present arrangements for his training.

We are, however, anxious that in the sphere of Applied Art the College should be raised to an even greater pre-eminence than in Fine Art. The College of the future will have as its primary function the study of Industrial and Commercial Art in its highest forms. Its pupils will in general be recruited at an advanced stage of training from the best students of the Art schools, including, as is indeed the case at present, a number who have already had some industrial experience, and it should gradually come to be recognised by Industry and Commerce as the source to which they can look for designers of the highest class, who are really qualified to assist them in their business. This ideal is, however, some distance ahead. For its complete fulfilment it needs the interest and co-operation of industry and commerce, which are, generally speaking, not yet alive to the importance of good design. As we have seen, however, various influences are at work to awaken and stimulate their interest and to this movement there are several ways in which the College itself can contribute. One of the most valuable, the adoption of which we particularly recommend, is the institution of courses in criticism and appreciation for those who are or are about to become manufacturers, distributors, buyers and salesmen. Courses of this kind would not only develop the interest of those attending them in the artistic side of their business, but would give them an insight into the work of the College and bring them into personal touch with students and teachers to the mutual advantage of both. Such courses should therefore be instituted experimentally forthwith and, if successful, should form a permanent feature of the College curriculum.

Another valuable stimulant would be the holding under the best possible conditions of exhibitions of the students' work, to which wide publicity should be given, and which anyone concerned in the production or sale of goods involving any element of design should be encouraged to visit. The lack of facilities for the holding of exhibitions is a grave defect in the existing College.

Further the industrialist is likely to feel more favourably disposed towards the College if he can be assured that a really practical turn is being given to the students' training, and that they do not leave the College without a real understanding of the materials and processes of manufacture.

23. To this fundamental question we shall return a little later. In the meantime we wish to mention and endorse an important



recommendation of the Council for Art and Industry for the establishment of an immediate contact between industry and the College. With the growing appreciation of the importance of good design, we believe that industrialists will be willing in the near future to assist materially in the production of highly-trained designers and will be prepared, either individually or corporately, to offer scholarships to promising students from their own works or from the local art school to undergo a full course of advanced study at the Royal College, with a view to their returning to the industry at its conclusion. In the meantime, however, the Council tell us that there are a number of trades that might be prepared to release and finance one or two promising young persons from the design-room to a total of some 50 per annum for a course of training at the College of not more than a year's duration. How far so short a course can effect any material improvement in the artistic capacities of the student is perhaps problematical, but the cultural advantages to be derived from daily intercourse with the students and teachers of such an institution as the Royal College and the broadening influence of residence in the Metropolis even for so limited a period as a year do not admit of any doubt. In any case, as a method of bringing the College into closer touch with industry, the experiment is well worth trying and we recommend that provision for such courses should be made as soon as they can be arranged. It would be necessary to insist that students so admitted should be of such capacity and attainment as not seriously to impair the general College standard, and for their courses to be fitted into the curriculum in such a way as not to interfere with its general work.

24. While we recommend that provision should be made for the training of all types of designer, we realise, as we have said, that the requirements of industry for highly qualified designers are likely for some time to come to be somewhat limited. It is indeed possible that openings for the full-time employment of high-class designers by individual manufacturers will never be numerous, and that, if and when the demand for good design increases, many industries will look rather to the free-lance or the atelier than to the staff of their own design-rooms to supply it. It should also be remembered that the creative artist is by temperament disinclined to settle down to factory life in a provincial industrial city. It may be, therefore, that the free-lance or the worker in an independent studio is the type of designer that the College will mainly be called on to produce to meet the requirements of industry in the future. The College should accordingly proceed cautiously in the training of students for absorption into

industry and should endeavour as far as possible to adjust the supply to the demand. For the present its main work will probably be in those subjects such as Commercial Art, Graphic Art, Interior Decoration and the like, which offer a greater scope and a more assured prospect of a reasonable livelihood to the highly trained practitioner. As the demand for the purely industrial designer increases, some adjustment of numbers in the other departments will be necessary in order to meet it.

The College must of course continue to make provision for the training of the independent artist-craftsman. Creative design will, to a large extent, always spring from the work of such people, and for this reason it would be difficult to over-estimate the importance of their training, since it is in their experiments and researches that most new developments in design have their origin.

25. The most glaring defect of the College on the Applied Art side is its lack of adequate equipment, which is largely due to want of space. Herein lies some justification for the complaint made in some quarters of a lack of realism in the training provided for students of design. We have found, however, a remarkable divergence of opinion on this subject. On the one hand we are told that the designer ought to be trained under factory conditions with a full apparatus of machinery to enable him to try out his designs, and we are referred to Continental schools equipped with machinery on the most lavish scale. Emphasis has also been laid on the importance of imparting to students at a relatively early age an appreciation of factory and commercial conditions and of the influence of market requirements. On the other hand the view is expressed that the only thing that matters is the student's artistic training, that the difficulty of learning industrial processes is a mere bogey and that the artist can pick up the technique of factory production in a very short time. As usual the truth doubtless lies somewhere between these two extremes and varies with the varying technical conditions in different industries. It is true that the designer must be first and foremost an artist and that, in general, his most essential qualification must be ability to draw. It is also true that the employment of distinguished practitioners of Fine Art with no industrial experience to make designs for manufacture has sometimes been attended with signal success. But, speaking generally, the value of the artist from the industrial point of view cannot fail to be enhanced if he is equipped with some practical experience of the nature and handling of materials and a knowledge of the potentialities and limitations of industrial production both as regards the raw material itself and the processes through which it goes. For this purpose workshops



well provided with the necessary tools and materials and a certain number of simple basic machines appear to us to be indispensable. At the same time to attempt to reproduce factory conditions, even if it were desirable, would be impracticable on the score both of the expense and the rapid obsolescence of specialised machinery. This view was fully confirmed by one of our most distinguished and authoritative witnesses, Dr. Gropius, the founder of the famous Bauhaus at Dessau, a combination on a large scale of Art school and workshop, which won the high regard of the industrialists of Germany. In that institution he confined himself to the use in limited numbers of what he calls "basic multi-purpose machines", considering that the proper place for studying the working of large-scale specialised machinery was the factory itself.

Beyond insisting on the importance of a sufficient number of basic machines of this kind, we cannot make any recommendations as to the type or quantity of equipment required. This is a matter for the College authorities to determine on expert technical advice. We trust that, while all extravagance must be avoided, money will be found for the purchase of any equipment that the College really considers to be necessary. With the growing interest of industry in the College to which we look forward, we hope that manufacturers may be willing to present the College with some of the machinery and equipment required for the training of designers in the branches of industry with which they are concerned.

26. There are two further methods, both exemplified in the Bauhaus, by which a greater degree of realism can be imparted to the studies of the intending designer. At some period of his training he should, if possible, spend some time in a factory studying actual conditions and processes of large-scale production. There are certain leading firms who already give facilities of this kind to Art school students and an endeavour should be made to enlist the sympathy and co-operation of industry generally, with a view to making factory study a regular feature in the College training.

Our other proposal is that courses in the economic aspects of industry, costs, market considerations, problems of distribution and the like, so far as they bear upon the part played by design, should be added to the curriculum.

27. Details of curriculum and organisation in the new College must be left entirely to the discretion of the College authorities, but there are certain major lines of reorganisation which, after consultation with the Principal, we think it desirable for us to indicate.

(I) The School of Design, which under the new conditions will be the most important department of the College, should be extended to cover all the principal branches of Applied Art and should be organised in the following main sections :—

(1) Textiles, including Weaving and Printed Fabrics, Wallpapers, etc.

(2) Metal Work, Silver-smithing and Plastics.

(3) Woodwork, Furniture, etc.

(4) Commercial Art, Advertising, Marketing, Printing, Photography, etc.

(5) Dress Design, Embroidery, Women's Crafts, Stage Design.

(6) Pottery and Glass.

This list includes a number of highly important subjects, such as Weaving, Furniture, Dress Design, Stage Design and others, which at present owing to the limitations of space and equipment find no place in the curriculum.

The existing classes in Stained Glass and Writing and Illumination, which do not fit readily into any of the main sections, will continue to be attached to the School of Design.

Each section should have at least one large experimental workshop equipped with the necessary machinery, in addition to the usual studios. The workshops should not be finally equipped at the outset, but room should be left for expansion and development as new technical processes are evolved.

(II) The School of Architecture will continue to provide an important element in the education of the student, but its work should be brought into close co-operation with that of the other Schools. The planning and constructional schemes at present prepared in the School should be used as a basis for production by the workshops and combined with schemes for Interior Decoration and the carrying out of co-operative work by the various departments of the School of Design. A special class in Interior Decoration should be a feature of the School.

Various other improvements in organisation have been suggested to us, but they are not of a character to call for detailed notice in this report.

## *VII. The New Royal College (continued)*

### NUMBERS

28. Before we pass from the consideration of questions of organisation and curriculum, there are certain subsidiary matters of importance with which we must deal. The first of these is the question of numbers. The College should occupy in relation



to the Art school a position similar to that of the University to the Public or Secondary school. With the exceptions already indicated, its students should in the main be recruited from those who have had a full-time training at an Art school and have reached an advanced stage of proficiency. They should be submitted to a stringent test and should be required normally to take a full College course of at least three years. A university atmosphere and a more vigorous social and intellectual life than is possible in the existing cramped conditions will, we hope, be prominent features of the new College. For their attainment a considerable body of students is clearly necessary, but the numbers must not be so large as to make it impossible for the Principal to keep in personal touch with the individual student. At the same time regard should be had to the prospects of remunerative employment for those who have been trained at the College and care must be taken not to overstock the market. All these conditions would we think be met if the number of full-course students were in the neighbourhood of 200 to 250. How these should be distributed between the various schools is not a matter on which any rule can be laid down.

## STAFF

29. The School of Design, even with its present limited scope, is very inadequately staffed: in its enlarged form it will require a considerable increase both of teachers and expert technical assistants, while care must be taken to see that the College as a whole is more adequately staffed than is possible with the existing accommodation. The practising artist and artist-craftsman are the best teachers and we have no doubt that the present system of employing capable practising artists to teach part-time is far the most satisfactory. In order to attract and retain the best-qualified teachers adequate salaries are essential, while, as an additional inducement, we recommend that in the new College the principal members of the staff should be provided with private studios in which they can carry on their own work in their spare time. This plan is in accord with the best continental practice and is in the interest not only of the teacher but also of the pupil, who can derive much benefit from watching and at times assisting his master at his work.

## TRAINING OF TEACHERS

30. The College at present provides a post-Diploma Course of one year in Pedagogy for students proposing to enter the teaching profession. Success in the examination at the end of this

course entitles the students to have his Diploma endorsed with a certificate of competence as a teacher, which secures for him, if he enters full-time employment, recognition as a graduate teacher on the Burnham Scale.

Some 25 per cent. of the students take this pedagogical course, but in addition, a large number, who have taken the Diploma only, find their way into full-time posts in the teaching profession rather than into industrial employment.

We do not consider that it is the business of the national college, as we envisage it, to make specific arrangements for the professional, i.e. pedagogical, training of teachers of Art, and we recommend that the special pedagogical course now provided for College students should cease. At the same time, the College will no doubt continue to make some contribution towards providing highly qualified Art teachers. Indeed, in our view it will be all to the good that some of those who have received the advanced training which we propose the College should give, should carry their influence into other institutions, more particularly the provincial Art colleges. In fairness to the College student and in recognition of the high value of three years of College training, we think that the College Diploma in itself should entitle its holder to graduate status in the teaching profession. We must, however, emphasize the fact that the preparation of students for that profession is not the business of the College and must not divert it from its primary function of training the actual practitioner of the Applied Arts.

## THE DIPLOMA

31. Considerable difference of opinion exists in regard to the value of the Diploma, and its abolition has been urged in some quarters on the ground that it tends to become an end in itself. The Diploma at present undoubtedly is of value as a qualification to the student seeking teaching employment, but it appears to have no comparable value outside the teaching profession in the industrial world. With the new development of the College along the lines we have indicated, this characteristic will, we hope, disappear. Dr. Gropius told us that, when the Bauhaus became known, its Diploma was highly esteemed by German industrialists and was of considerable value to the student who desired to enter industry. We see no reason why the College Diploma should not in course of time come to be similarly regarded. We are of opinion, therefore, that the Diploma should be retained, but we consider that, if it is to serve the purpose we have in mind, a high standard for its award should be rigidly observed.



## FEES AND SCHOLARSHIPS

32. The present fee for a full-time course is thirty guineas a year and this is at present paid by about half the students, the remainder holding scholarships from the Board or the Local Authorities which exempt them from or cover the payment of fees. With the reduction in full-course students which we have recommended the proportion of fee-payers and the consequent income from fees is likely to diminish. The system of scholarships is sufficiently generous to ensure that no student is excluded solely because of his inability to pay the fee and we do not recommend any reduction. A limited power of remission in hard cases for students already in the College might, however, be given to the Principal.

For the special courses which we have recommended in paragraph 22 appropriate fees must be fixed by the College authorities. The industrial students referred to in paragraph 23 will, we contemplate, have their fees and maintenance paid by their employers, and we hope that this arrangement will gradually develop into the grant by industry of scholarships at the College on an extensive scale.

We think also that the system of travelling scholarships might well be extended. At present four are awarded each year and these are confined to post-Diploma students. We recommend that a suitable sum should be placed annually at the disposal of the College for the purpose of paying the expenses of a small number of specially selected and meritorious students whose experience it is considered desirable to enlarge by foreign travel at any period of their career.

## COST

33. At present the College costs the Board of Education about £17,000 a year, of which £5,000 is met by fees. Of this sum teaching staff accounts for some £9,000. With the improvements in staffing which we contemplate in the new College, the last-named figure is likely to rise to at least £14,000. Non-teaching costs are difficult to estimate, but the available data suggest that they may be put at about the same figure, making a total gross cost to the Education Vote of some £28,000 a year. Some increase may also be expected in the charges for maintenance, heating and lighting borne by the Office of Works. Fees under the new conditions are likely to diminish, though not we think to any material extent.

In view of the large number of unknown and unforeseeable factors involved we have made no attempt to estimate the capital cost of the site, buildings and equipment of the new College.

## *VIII. Buildings and Accommodation*

34. The buildings of the Royal College have long been recognised as inadequate and unworthy of its high standing and purpose. It is indeed a striking tribute to the spirit and traditions of the College that so much excellent work should be accomplished in such unsatisfactory surroundings. The main part of the College is housed in a featureless brick building at the back of the Victoria and Albert Museum. Inside is a range of studios admirably designed and lighted, but quite insufficient for the numbers attending them. Every room is uncomfortably crowded and students are obliged to overflow into the adjoining galleries of the Museum. Some hundreds of yards away is an unsightly group of temporary buildings, which house several important departments and the whole of the social and recreational activities of the College. The difficulties not only of teaching, but of exercising proper supervision and control, and the obstacles to the development of a vigorous social life entailed by such conditions will be readily appreciated. Further, several important branches of design have to be omitted from the curriculum for want of space, there is no room for exhibitions, and storage accommodation is sadly lacking.

It is right to add that besides the excellence, so far as they go, of the principal studios, certain advantages are derived from the immediate proximity of the Museum, which puts at the disposal of the College a fine lecture-room, a magnificent Art library and facilities for Museum study, which, if used with discrimination, can be of great value. Such advantages, however, go a very small way towards counteracting the manifold defects of the existing buildings.

35. These defects have long been recognised by the Board of Education, and many years ago an island site of about three-eighths of an acre opposite the Museum was purchased for the purpose of re-housing the College. The project was suspended during the war and the subsequent period of economic difficulty, but the improvement in the financial situation has at length brought it within sight of accomplishment. Doubt has, however, arisen whether, in view of the contemplated expansion of the Applied Art side, so restricted a site would be sufficient for the needs of the College, and this led to the specific inclusion in our terms of reference of the question of buildings. We have given the matter the fullest consideration and have come to the conclusion that the limited size of the site, its incapability of expansion and the fact that on all sides it abuts directly on to busy streets render it quite unsuitable for the new College. We recommend therefore that



the site should be abandoned and a larger and more suitable one should be looked for. We do not think it would be wise to move the College too far from its present situation. South Kensington offers great advantages in the presence of the Museums, the accessibility of the shops, theatres and galleries of the West End, and the traditional association of the neighbourhood with the study of Art.

36. In addition to a full range of studios, workshops and store-rooms, provision must be made in the new building for an exhibition hall, a lecture theatre, a working library (the Museum library would still be available for research or the consultation of rare or expensive books), a stage, and far more liberal accommodation for social and recreational activities than is possible at present. This last requirement we regard as of especial importance particularly in view of the large number of poor students from the Provinces who are always to be found in the College and who have few opportunities for social intercourse outside.

Studios for the principal members of the staff are, as we have said, a highly desirable adjunct. Further a certain amount of open space is essential for the handling of bulky materials and the erection of temporary structures for the execution of schemes of design on a considerable scale.

To provide all these facilities with some margin for future expansion, we are of opinion that an area of not less than an acre and a half is required, and we recommend that a site of those dimensions should be looked for without delay.

Beyond indicating the extent and character of the accommodation required, we do not feel that it is within our province to offer any recommendations as to the type of building to be provided ; but we cannot refrain from expressing the hope that the opportunity will be taken to erect a building designed on modern lines and worthy of a national institution for the study of Art in its highest forms.

## *IX. Government and Finance*

### GOVERNMENT

37. The College is unique in being the only educational institution directly maintained and managed by the Board of Education. This arrangement has certain obvious drawbacks. Administration by a Government Department, however sympathetic, inevitably involves a certain rigidity which is undesirable

in the case of an educational institution, particularly one of the standing and purpose of the Royal College of Art. Further the lack of an understanding and authoritative Governing Body to whom the Principal can turn for advice and support is a decided disadvantage.

We have considered two possible alternatives. The first is incorporation in the University of London. Our colleagues who represent that body tell us, however, that the University would be very reluctant to add to the vast burden of responsibilities which at present rests upon its shoulders and that it would in any case find great difficulty in fitting the College into its general structure. Moreover we feel that the retention of its present position is likely to enhance the importance of the College in the eyes of industry.

The other alternative would be to constitute the College as an autonomous body, supported like other University institutions by Government Grants from the University Grants Committee. There is, however, a vital distinction between these institutions and the College. The grants to the Universities are subventions in aid of an expenditure which is mainly defrayed from fees and endowments. The College possesses no endowments and receives relatively little in the way of fees. It is financed almost entirely by Government moneys and Government supervision in some form cannot properly be dispensed with.

38. We consider therefore that the ultimate responsibility for the policy and finance of the College should remain with the Board of Education, but that two important changes should be made which will render the College largely self-governing and should go far to remove the disadvantages of the present system.

In the first place we propose that there should be constituted a body of Governors who shall be responsible for the general administration of the College. This should be a small and authoritative body, interested in the work of the College, and qualified to appreciate and interpret its needs. It should be charged with the duty of directing the management of the College under authority delegated to it by the Board of Education, and for this purpose it should be given powers to act on its own initiative to the fullest extent compatible with the Board's own responsibility to Parliament. On such questions of policy, administration and finance as call for the consideration and decision of the Board, the Board should act after consultation with the Governing Body and should invariably look to it for guidance. Otherwise, questions of organisation, staff, discipline and equipment should be dealt with by the Governing Body as they arise, in consultation with the Principal, who should have the right to attend all meetings.



The Governing Body should meet at fairly frequent intervals and should submit to the Board for publication an annual report on the work of the College. The Registrar of the College should act as Secretary to the Governing Body. The authority of the Principal in the day-to-day management of the College, the arrangement of the curriculum and the direction of the pupils' studies would remain unimpaired.

The members should, we think, be appointed by the President of the Board of Education, who should also nominate the Chairman. We do not wish to fetter his choice in any way, but we desire to point out one important factor which ought not to be ignored in the constitution of the Governing Body. Throughout this report we have stressed the importance of enlisting the interest and co-operation of industrialists in the work of the College. There is no surer way of doing so than by giving them a voice in its management, and we think therefore that the Governing Body should in any case contain a strong industrial element. Regard should also be had to the claims of Art and Education and of such bodies as the University of London and the London County Council, who may be expected to take an interest in the work of the College, while, the College being a mixed one, the desirability of the inclusion of women on its Governing Body should be borne in mind.

As to numbers, these should be kept within the limits appropriate to a genuinely executive body, but we think that a certain measure of elasticity and a limited power of co-option will be desirable. We propose therefore that the President should appoint direct not less than ten or more than twelve members including the Chairman, and that these should be empowered to recommend for nomination not more than three additional names. Appointments should be subject to a definite term but renewable at the President's discretion.

The appointment of Principal would, as at present, rest with the Board of Education.

## FINANCE

39. Our other proposal concerns financial control and is designed to give the College a freer hand in the matter of expenditure than it has at present.

Under existing conditions the numbers and salaries of the teaching staff are settled by the Board in consultation with the Treasury and shown in detail in the Board's estimates. The smallest deviation requires the sanction of the Board and the Treasury. The purchase of new equipment of any importance

must also be referred to the Board. While the cost of the College will of course continue to be borne on the Education Vote, we think that the estimate should be so framed as to give the College authorities a wide measure of discretion in regard to expenditure. Within the annual provision made in Estimates for teaching staff and within defined limits of salary the College should be free to make at its discretion such staff adjustments as may appear desirable without restriction as to numbers, remuneration or period of employment. A similar discretion should be given in regard to equipment.

A suitable sum should also be placed at the disposal of the College for unforeseen contingencies.

These changes should, we think, be sufficient to free the College from any sense of bureaucratic control. We see no reason for any change in the existing arrangements under which the care and maintenance of the building is undertaken by the Office of Works and the administrative and domestic staff is supplied, expenditure disbursed and accounts kept by the Board of Education. As part of a large organisation these activities can be conducted more economically than if they were provided for by the College itself.

## *X. Conclusion*

40. Our principal conclusions and recommendations may be summarised as follows :—

(1) The Royal College should be reconstituted, and, while continuing to provide for the teaching of Fine Art on the highest plane, should take for its primary purpose the study of Applied Art in all its forms with particular reference to the requirements of industry and commerce (paragraphs 15, 16).

(2) The College should admit to its full course only students of proved proficiency at an advanced stage in their studies (paragraphs 22, 28).

(3) No organic change should be made in the relations between the five London institutions for the teaching of advanced Art (paragraphs 16, 17).

(4) The Central School of Arts and Crafts, while retaining its present constitution and objects, should work in close co-operation with the College and should admit College students to its technical courses in certain subjects in which it has special experience and facilities (paragraph 19).



(5) The College should be the source to which industry should look for the most highly trained designers (paragraph 15).

(6) Every effort should be made to interest industry in the College (paragraph 22).

(7) Courses in criticism and appreciation should be given at the College for industrialists and distributors (paragraph 22).

(8) Exhibitions of the students' work should be held under the best conditions of display (paragraph 22).

(9) Immediate contact with industry should be established by admitting designers actually engaged in industry to one-year courses at the College (paragraph 23).

(10) Until the demand increases, the College should proceed cautiously in the training of designers for absorption into industry. In the meantime there is ample scope for its activities in training the artist-craftsman and in teaching such subjects as Commercial Art, Graphic Art, Dress Design, etc., in which there is already a demand for highly trained practitioners (paragraph 24).

(11) Fully equipped workshops should be provided, but no attempt should be made to reproduce factory conditions (paragraph 25).

(12) Arrangements should be made for students to study factory conditions as part of their training (paragraph 26).

(13) Students should be given courses in the economic aspects of Design (paragraph 26).

(14) The School of Design should be reorganised and enlarged so as to comprise all the principal branches of Applied Art (paragraph 27).

(15) The numbers taking a full course should be in the neighbourhood of 200-250 (paragraph 28).

(16) The pedagogic course should be discontinued (paragraph 30).

(17) The Diploma should be retained, subject to the observance of a high standard (paragraph 31).

(18) The island site should be abandoned and a fresh site should be secured within a reasonable distance of the present building (paragraph 35).

(19) The building should provide a full range of studios, workshops and storerooms together with an exhibition hall, lecture-theatre, library and facilities for social and recreational activities. For this a site of not less than an acre and a half is required (paragraph 36).

(20) The ultimate responsibility for the policy and finance of the College should remain with the Board of Education, but the general administration of the College should be entrusted to a

body of Governors appointed by the President of the Board, on which industry should be strongly represented (paragraph 38).

(21) Within agreed limits the College should have a free hand in regard to the appointment and remuneration of teaching staff and the purchase of equipment (paragraph 39).

While full effect cannot be given to these recommendations until the new building is available, we see no reason why so much of them as is practicable in the existing conditions should not, either at once or by degrees, be brought into operation in the near future. We are anxious to see a beginning made as early as possible with the reconstruction which will bring the College into closer touch with industry and enable it for the first time in its history genuinely to fulfil the intentions of its founders.

41. In conclusion we wish to place on record our sense of deep gratitude to our secretary, Mr. B. P. Moore, for the admirable way in which he has carried out his duties. Mr. Moore showed a remarkable ability in dealing with all problems set him by the Committee, and his presence at all the meetings was a great asset to their deliberations.

(Signed) HAMBLEMEN, Chairman.

J. P. BLAKE.  
W. G. CONSTABLE.  
HAROLD CURWEN.  
E. M. O'R. DICKEY.  
A. S. HOSKIN.  
W. R. M. LAMB.  
EVELINE M. LOWE.  
FREDERICK MARQUIS.

ALLEN MAWER.  
F. M. MORRIS.  
ERNEST POOLEY.  
W. L. STEPHENSON.  
C. TENNYSON.  
W. H. WEBBE.  
JAMES G. WEST.

B. P. MOORE (Secretary).

*24th June, 1936.*



# APPENDIX I

## *List of Witnesses*

Sir William Rothenstein	...	...	Formerly Principal of the Royal College of Art.
Professor E. W. Tristram	...	...	Head of the School of Design, Royal College of Art.
Mr. Athole Hay	...	...	Registrar of the Royal College of Art.
Mr. P. H. Jowett	...	...	Formerly Head of the Central School of Arts and Crafts, now Principal of the Royal College of Art.
Mr. Noel Rooke	...	...	Central School of Arts and Crafts.
Mr. F. Ormrod	...	...	} Slade School of Fine Art.
Mr. L. S. Elton	...	...	
Sir Walter W. Russell, C.V.O., R.A.,			Keeper of the Royal Academy Schools.
Mr. C. Anstice Brown	...	...	Secretary of the Institute of Incorporated Practitioners in Advertising.
Mr. G. Butler...	...	...	Of the J. Walter Thompson Company, Limited.
Dr. Walter Gropius	...	...	Formerly of the Bauhaus, Dessau, Germany.
Mr. Keith D. P. Murray.			} National Society of Art Masters.
Mr. W. T. Blackband	...	...	
Mr. R. Radcliffe Carter	...	...	
Mr. T. C. Dugdale, A.R.A.			
Mr. Paul Nash.			



## APPENDIX II

### *History of the Royal College of Art*

(being a brief summary of the account given in the report of the Departmental Committee of 1912).

The Royal College of Art had its origin in the report of a Select Committee on Arts and Manufactures which sat in 1835 and 1836. The Government in the Estimates for 1836 took a sum for the formation of a School of Design and the Committee urged that in any such school "not theoretical instruction alone, but also the direct practical application of the arts to manufactures ought to be deemed an essential element."

The School of Design was opened in 1837, rooms being assigned to it in Somerset House and a museum being attached to it which formed the germ of the present Victoria and Albert Museum. The intention was to train students in what was then called "Ornamental Art" as distinguished from "Fine Art", the latter being regarded as the function of the Royal Academy, but almost from the outset this purpose has tended to be deflected by the superior attractions of Fine Art both for students and teachers. The instruction was also of a very elementary character and in 1845 out of 275 male students, mostly between the ages of 15 and 20, all except 30 were in elementary classes. Attempts at reform in 1847 had little effect, and in 1849 only 15 out of 289 students had reached the Class of Ornament. In 1852 a more serious endeavour was made to recall the school to its original purpose. A Department of Practical Art was set up at the Board of Trade, the School was renamed "the School of Practical Art" and fresh classes for the practical study of Design were established at Marlborough House. The students of these assisted in producing the car for the Duke of Wellington's funeral.

In 1857 the School was removed to temporary buildings in South Kensington until the present permanent buildings were ready in 1863.

At this time the growth in the numbers of provincial Art schools had created a demand for teachers, which the Central School endeavoured to satisfy at the expense of its other functions, and the School was described in 1859 as having as its "primary purpose the supplying of art teachers to all places which seek to establish Art schools." An attempt to remedy this was made in 1863 by the offer of valuable scholarships "for advanced students who might give evidence of a special aptitude in design and who were or intended to become designers for manufactures." The type of instruction, however, remained ill-adapted for this purpose.

In 1875 the late Sir E. J. Poynter became Principal of the School. He introduced great improvements in the staff and greatly increased the status and popularity of the school. The numbers increased enormously but the teaching of practical Design for manufacture became largely submerged. In 1877 the numbers stood at 780; steps were taken to reduce them and by 1888 they had come down to 426, of whom 336 are described as "unoccupied" and were apparently ordinary Art school students. The following decade saw a strong movement for the encouragement of the Applied Art side attended by considerable success. In 1901 a complete reorganisation took place, under which the College was divided into four schools, Architecture, Painting,





Sculpture and Design and a number of additional classes in Craft subjects were provided. The numbers were also greatly reduced and from 390 in 1900 fell to a normal figure of about 200. This was the organisation existing at the time of the Committee's report in 1912, and apart from the fact that the numbers have doubled remains substantially the same at the present day.

The change of title to the Royal College of Art and the establishment of a Diploma of Associateship date from 1897.

## APPENDIX III

### *Royal College of Art, 1935-36*

#### I. *Distribution of Students.*

##### A. *Full-time pre-Diploma students.*

Architecture	...	...	...	...	3
Design	...	...	...	...	229
Engraving	...	...	...	...	22
Painting	...	...	...	...	102
Sculpture	...	...	...	...	17
Total					373

##### B. *Part-time students—27.*

##### C. *Post-Diploma students.*

Teaching Course	...	...	...	...	21
Other Courses	...	...	...	...	27

#### II. *Awards of A.R.C.A. Diploma—July 1935.*

Architecture	...	...	...	...	—
Design	...	...	...	...	48
Engraving	...	...	...	...	6
Painting	...	...	...	...	34
Sculpture	...	...	...	...	4
Total					92

#### III. *Entrants and Leavers.*

New entrants—Session 1935-36.	...	...	...	114
Probable leavers—July 1936	...	...	...	110

*Note.*—Practically the whole of the students have been in full-time attendance at Art schools for from one to four years previous to admission. They are drawn from all parts of the country, with a few from overseas.

